

United States Department of the Interior
National Park Service

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Economy National Historic Landmark

and/or common Old Economy/Ambridge

2. Location

street & number Area roughly bounded by Route 65, 12th Street,
Economy Branch Beltline RR, and 16th Street N/A not for publication

city, town Ambridge N/A vicinity of

state PA code 42 county Beaver code 007

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture <input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial <input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational <input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment <input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government <input type="checkbox"/> scientific
	N/A being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial <input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military <input type="checkbox"/> other:

4. Owner of Property

name Multiple

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Beaver County Courthouse

street & number

city, town Beaver state PA

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? ☒ yes ☐ no

date 1985 ☒ federal ☐ state ☐ county ☐ local

depository for survey records National Park Service

city, town Washington state D.C.

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Economy National Historic Landmark is situated along the Ohio River approximately 18 miles northwest of Pittsburgh, Pennsylvania in the Borough of Ambridge. It contains the remaining buildings of the Harmony Society, a German communitarian sect who settled there in 1825 and built the town they would occupy until the Society's dissolution in 1905. The approximately 30-acre historic district lies on a level plain midway between the riverbank and hills rising on the east. It includes Old Economy Village, a four-acre museum complex owned and operated by the Commonwealth of Pennsylvania, containing more than a dozen major Harmonist buildings. Surrounding the museum on three sides is a grid of seven major streets lined with over 90 Harmonist houses and other Harmonist buildings which are privately owned and serve mostly as residences.

The ability of the historic district to convey a distinct sense of time and place today derives from several features: the number and homogeneity of Harmonist buildings; the recognizable Harmonist site planning; the assortment of types of buildings; and the existence of the already-restored museum complex. The district has an overall visual homogeneity deriving from the preponderance of Harmonist buildings arranged in a recognizable town plan dating to the 1820s. In addition, the restored buildings that comprise the museum complex, along with selected individual buildings outside the museum that retain good architectural integrity, serve as architectural focal points of the district.

Accentuating the ambience of the historic district is the fact that the surrounding community of Ambridge is so utterly different in nature. So densely built was Ambridge (the name is a contraction of American Bridge, the division of U.S. Steel that purchased much of the Harmonist property c.1905 and subsequently created a new town surrounding Economy) that it serves to insulate Economy from other types of intrusions. During the early growth of Ambridge, houses of that era were built on many of the yard lots in Economy. Other, defunct Harmonist buildings were demolished and replaced by new structures and several non-residential Harmonist buildings were converted to residential use. However, once this transition had occurred, relatively few major physical changes occurred to the district. In spite of remodellings to individual buildings, the historic district as a whole remains a visible product of the Harmony Society of the 19th century.

The community's original physical core is still largely intact, consisting of seven major streets laid out by the Harmonists: two running north-south (Church and Merchant Streets) and five running

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1824-1905 **Builder/Architect** The Harmony Society

Statement of Significance (in one paragraph)

The Economy National Historic Landmark, encompassing the remaining buildings of the Harmony Society's most successful settlement at Economy, Pennsylvania, is significant as the most complete site of this important communitarian sect which had a significant impact on the commercial, industrial, and financial worlds of 19th century America and an international impact on social reformers of the era. At Economy, the Harmony Society achieved national recognition for its wool, cotton, and silk industries and was known nationally in its commercial and financial activities, including its pioneering role in the oil industry and its role in the construction of several railroads, among them the Pittsburgh and Lake Erie. Its three prosperous settlements at Harmony, PA, New Harmony, IN, and finally at Economy served as models for other 19th century utopian groups such as the Shakers, the Amana Society, and the Zoarites. Prominent social reformers and intellectuals influenced by the Society's successful communal lifestyle include Robert Owen, Hegel, Byron, and Goethe. The Society's extraordinary productivity testifies both to the dedication of its members--who practised pacifism, communal sharing of property and wealth, and celibacy with a pietistic belief in Christ's Second Coming--and to the magnetism of leaders George and Frederick Rapp, who were the Society members' intercessors with the outside world. One of the longest-lived of the many 19th century communitarian sects, the Harmony Society was eventually weakened by the deaths of Frederick and George Rapp in 1834 and 1847, the industrial revolution, and a diminishing population. In 1905, one hundred years after its incorporation, the Society was officially dissolved. The remaining Harmonist buildings, comprising the National Historic Landmark, are a physical legacy of the Society's most successful period.

German pietists from the Wurttemberg area, the Harmonists followed George Rapp to America in 1804-1805 to secure religious freedom. Like other pietist groups, they believed in a more direct relationship with God than provided for in Lutheran orthodoxy, and sought to minimize the role of the church, its ceremonies, and its dogma. Their somewhat mystical faith was based heavily on the Book of Revelations and galvanized by "Father" Rapp's magnetism as spiritual leader/prophet. It held that Christ's return to earth would restore mankind to its original pure, androgynous nature. There was considerable conflict within the Society over certain tenets--the sharing of wealth and practice of celibacy, in particular--and George Rapp and his adopted son, Frederick, have been criticized as being dictatorial, un-Christian, and even cruel in their treatment of Society members and management of the Society's wealth. The merits of the Society's philosophy and management aside, the Harmonists were able to combine a religious lifestyle with an extraordinary degree of economic success.

9. Major Bibliographical References

SEE ATTACHED CONTINUATION SHEETS

10. Geographical Data

Acreeage of nominated property approx. 30

Quadrangle name Ambridge

Quadrangle scale 1:24,000

UTM References

A

1	7
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5	6	5	0	7	9
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4	4	9	4	2	6	0
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Zone Easting Northing

B

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5	6	5	1	0	0
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4	4	9	3	8	5	0
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Zone Easting Northing

C

1	7
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5	6	4	8	2	0
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4	4	9	3	8	5	0
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4	4	9	4	1	4	0
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H

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Verbal boundary description and justification

SEE ATTACHED CONTINUATION SHEETS

List all states and counties for properties overlapping state or county boundaries

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

11. Form Prepared By

name/title Christina M. Schmidlapp/Director, Preservation Services

organization U.S. City Corporation

date June 1986

street & number 400 Landmarks Bldg., 1 Station Square

telephone 412/391-7640

city or town Pittsburgh

state PA 15219

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

☐ national ☐ state ☐ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title

date

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I hereby certify that this property is included in the National Register

Keeper of the National Register

date

8/6/87

Attest:

date

Chief of Registration

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east-west (12th through 16th Streets). Four narrower streets, also running east-west, were inserted between the existing Harmonist ones in the early 20th century after the Society's dissolution. These newer streets occupy what were originally the interiors of the Harmonist blocks, areas reserved for household gardens and utility sheds. To the extent possible, they have been deleted from the National Historic Landmark, resulting in the finger-like district boundary configuration proposed herein.

The intersection of 14th and Church Streets was the functional center of Economy. Sited along Fourteenth Street were many of the Society's important community, public, and residential buildings, including the community Feast Hall, founder George Rapp's house, the store, business leader Frederick Rapp's house, the tailor shop with its large wine cellar, and the public hotel/tavern. All of these buildings except the hotel/tavern are extant.

With the exception of the church, the major Harmonist buildings of exceptional architectural significance are located within the museum complex, west of Church Street spanning 14th Street. The museum complex is the result of major restoration work undertaken by the State of Pennsylvania between 1938 and 1965. At the entrance to the complex is the Feast Hall (completed c.1828), the building that was more than any other, except perhaps the Church, the Harmonists' central meeting place. Its 50' x 96' second floor hall was used for the Society's four annual celebrations, and the building also housed a school room, library, music room, museum, and drawing school. Its steep gambrel roof is a Germanic feature used in other significant, though no longer extant, Harmonist buildings erected at about the same time--the cotton mill and the hotel/tavern. Its classical entrance further distinguishes it from all the other Society buildings except the founder's house. Inside, the barrel-vaulted ceiling of the hall, with its attached chamfered pilasters and shallow wall arches, echoes that in the Church. The shallow arches are also seen in the two-story porch of the Great House and, formerly, in the hotel.

Germanic influence may also be seen in the Granary (c.1832), another of the largest remaining Harmonist buildings. Its first floor is built of exposed wood members infilled with stone. The wood members are clearly numbered with carved Roman numerals for ease of construction. This numbering system was used in the construction of the houses as well, although the wood members were not exposed in those buildings.

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The Great House (c.1826), home of founder George Rapp and his adopted son Frederick, the community's business leader, reflects the Harmonists' desire to build "in the American manner," although it shows German influence in the clipped gables of the roof. Though by no means ornate, the Great House features numerous architectural details not found elsewhere in the community: classical frontispieces, carved stone steps, decorative transoms, a two-story rear porch, and on the interior, a central staircase with carved bannister, and furnishings from Philadelphia. Here visitors were entertained by the Rapps and members of the Society.

Other major buildings located on the museum grounds are the community kitchen, sited beside the Feast Hall and used when celebrations were held in that building; cabinet and tailor shops; a store; and a warehouse. These buildings are all of simple design, with the larger buildings facing 14th Street built of brick (tailor shop and store) and the smaller buildings behind them built of wood (cabinet shop and warehouse). The tailor shop is notable for the large vaulted wine cellar, with exceedingly fine stonework, that is its basement.

The Harmonist church, located just across Church Street from Old Economy Village, is one of the district's most significant buildings, both as the focal point of the Society's spiritual life and as a work of architecture. With its tall, tiered cupola/clock tower, housing the Society's peculiar one-handed clock, it is the district's most conspicuous building. Built from 1828-1831, the church's design has historically been credited to Frederick Rapp, as, indeed, have the designs of all the other major Harmonist buildings. It exhibits typical Harmonist features on its well-preserved interior, such as a barrel-vaulted ceiling and attached chamfered pilasters with shallow wall arches. Because its use has remained the same throughout its history, the church has had relatively few alterations and is the best preserved Harmonist building outside the grounds of the museum.

Though the architectural character of 19th century Economy may best be appreciated within Old Economy Village and the Church, the extent and duration of the Harmonist community and town plan is seen best in the surrounding residential area. In spite of decades of non-Harmonist, private ownership, this part of the district retains a distinct appearance and atmosphere due to the overall homogeneity of the Harmonist houses and their regular spacing along the streets. Built either of locally made brick or of wood lap siding, the houses are almost all two stories in height and have gable roofs with the roof ridge paralleling the street, generally a 3x2 bay configuration and

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doors that open onto the side garden rather than the street. There are 30 extant brick houses and 34 extant frame houses in the historic district.

The Harmonists used methods of construction at Economy that they had used in their two previous settlements at Harmony, PA and New Harmony, IN. In their braced-frame system of construction, each floor was framed as an independent unit. Rather than a roof ridgepole, each set of rafters was constructed as an independent truss with the ceiling rafter as its bottom chord. The chimney, built as a structurally independent unit, ran diagonally through the house's attic in order to exit the roof at the ridge, where flashing was unnecessary. Those original chimneys that remain are of squat proportions and are situated just off-center along the roof ridge. Insulation in the form of "dutch biscuits"--slats of wood wrapped with mud and straw--were used, and brick was placed between the wall studs on the first floor of frame buildings.

The house plan, basically identical in all of the houses, consisted of three rooms on each floor, two small rooms and one large one. On the first floor, these were an entry hall (containing the staircase), kitchen, and larger living/sleeping space. Bedrooms were on the second floor. A shed-roofed addition, one-room wide, is attached to nearly all of the brick houses. Of wood lap siding, these sheds have studs numbered in the typical Harmonist fashion and appear to have been early, Harmonist additions.

The exterior of the brick houses were designed with several features which were both functional and attractive; most of the brick houses retain at least some of these features. The simple facade of common bond brick was enlivened with jack arches above windows and doors, and a corbelled cornice on the long sides of the house. Doorways were rather deeply recessed, and shared the same wood surround of multiple beading as the windows. The doors themselves were six panelled.

The considerable garden and yard space of each house included a multiple-room wood shed that housed a privy, work-space, and an animal-stall.

Interspersed with the houses were Harmonist buildings serving other functions, such as a doctor's office, workshops for the making of barrels and hats, a wagon shed, and a wine press house. The smaller, non-residential buildings were generally designed to be compatible in

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scale and materials with the houses. Several of these non-residential Harmonist buildings are extant. The major industrial buildings, requiring large amounts of water from the river or producing unpleasant odors, were relegated to the outskirts of the community. These buildings have not survived.

The Harmonists' most important garden was centrally located and remains on the grounds of the museum. A place of meditation, it includes two important structures with allegorical significance for the community: the Pavilion and the Grotto. The Pavilion, a classical design attributed to Frederick Rapp, was built in 1831 and housed the wood-sculpted female figure of Economy. Scholars speculate that she represents "the spiritual harmony [the Harmonists] hoped to achieve here on earth and afterwards in heaven."¹ (The present pavilion is a replication of the original, which deteriorated and was dismantled in the 1890s.) The Grotto, a round, rough stone structure with thatched roof, has a marvelous classical interior, as refined as the building's exterior is rude. This contrast conveyed the difference between the superficial and the substantial, the temporal and the spiritual.

The site plan of Economy was not a rigid grid divided strictly into discreet areas of different uses, but it was an orderly pattern with definite considerations for aesthetic quality. Buildings sited along the street alternated with open lots, creating a consistent spatial pattern of solid and void. Predictably, post-Harmonist development resulted in the construction of newer houses in these open lots; nevertheless, the original Harmonist plan remains discernable.

Economy's houses can be grouped into four basic types, reflecting the few, but different, housing arrangements necessary in the community. The following inventory describes the individual residential building types in detail, and then lists all the buildings in order by location and address, with the museum complex discussed first. The residential buildings are keyed to the appropriate building types.

The precedent for this type of inventory comes from the Harmonists themselves, who inventoried their real estate holdings in 1833 and determined the same four types of residences.² (An additional type they catalogued has no extant examples.) The same four basic types were used again in a comprehensive planning study of the district prepared by Green International in 1977. All buildings not corresponding to one of these four types (including most of the museum buildings) are described individually.

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Each structure is designated as either Key, Contributing, or Non-contributing to the district. All Key and Contributing buildings were built or used by the Harmonists in the 1824-1890 period. Key buildings comprise the heart of the nationally significant resource, and are, individually, historical and/or architectural focal points of the district.

Contributing buildings are those which visually and historically play a part in conveying the landmark's sense of time and place. It should be emphasized that because the district's significance is primarily as the site of an influential 19th century communitarian sect, the collective historic association of the Harmonist buildings is more important than the architectural integrity of the surfaces of the individual buildings. The district's visual strong point--the largely intact town plan--is represented by streetscapes as a whole rather than by individual buildings. It is from experiencing the entire complex of remaining Harmonist buildings that one fully appreciates the Society's size, homogeneity, technical skill, and aesthetic building design and town planning--all of which contributed to Economy's success and longevity as a community.

All Contributing buildings, however, share basic features which make them recognizably Harmonist. These features include siting, massing, structure, dimensions, roof type and orientation, and fenestration pattern. Exceptions to these criteria are two buildings within the museum complex and two outside the museum which have been moved in order to prevent their demolition. These buildings are considered Contributing because of their obvious Harmonist origins and/or ability to convey valuable information about the Harmonist way of life. Various types of modern siding have obscured the original siding of all but one of the frame houses and a few of the brick ones; this has not, however, affected the buildings' original 19th century structure with its unique Harmonist construction details, such as numbered studs, "dutch biscuit" and brick insulation, plaster, chimney construction, and interior configuration.

Non-Contributing buildings are non-Harmonist buildings which are included in the district for reasons of geographic necessity only. All building locations are shown on the attached site plan. (A separate plan for Old Economy the museum complex, includes buildings #1-22.)

1. Reibel, Guide to Old Economy, p.26.
2. Arndt, Economy on the Ohio, p.835-837.

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TYPE A: Two-story Brick House:

Has a three-by-two-bay plan with a gable roof--with ridgepole running east-west--and a corbelled brick chimney located on the ridge, just east of center. In several instances the plan is two-by-two bays, but these variations appear to be original. The brick is laid in common bond, with flat arches above the windows and door, corbelling at the cornice, and a watertable. Windows are double hung sash, six-over-six, except for small, single attic windows in each gable end. The door is located on the end of the house, rather than on the street elevation. Most houses of this type have a wood shed addition on the rear, one room wide, with its own door, also on the end of the house. These were added during the Harmonist era, probably shortly after construction of the main section of the house. This house type retains the best integrity in the district. There are 30 extant buildings of this type.

TYPE B: Two-story Frame House:

Almost identical to Type A except constructed of wood. Buildings of this type have typically been considerably altered. The most common alterations have been the application of new siding and roofing material, the replacement of window sash, and occasionally, slight changes in window size, the addition of windows, the addition of eave returns, and the addition of a door on the street elevation. (The latter two additions occur with such frequency and appear to date to such an early era that it is believed these changes were made by the Harmonists themselves.) There are 34 extant buildings of this type. In spite of the common alterations to these wood houses, they remain important visual elements in the district streetscape, both because of their siting relative to the street and other Harmonist buildings, and because they retain the basic elements of the Harmonists' residential design--form, massing, fenestration pattern, and unique structural details.

TYPE C: Two-story Frame Double House:

Sited with its gable end toward the street, the building has five-by-two bays, with multiple chimneys, doors on the east or west sides, and windows of taller proportions than the smaller houses. The alterations to these buildings are similar to those seen on the Type B houses. There are 4 extant buildings of this type.

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TYPE D: One-story Frame House:

Small, one-story-with attic house with a two by three bay configuration, with gable roof--ridgepole perpendicular to the street--and central chimney. There are 2 extant buildings of this type.

Building Inventory:

1. Feast Hall, 14th and Church Streets, Old Economy Village.
Key. Built 1826-1828.

One of the largest extant Harmonist buildings, measuring 118' x 54' and 50' tall at the ridgepole, sited at the major intersection of the community, this is a tall 2-1/2-story building of brick with a gambrel roof hipped at each end, the ridgepole oriented east-west like nearly all the Harmonist buildings along 14th Street. One of the few buildings with brick laid in Flemish bond. Wood-shingled roof pierced by dormers, with four corbelled brick chimneys along the ridgepole. Wood cornice is finely dentilled. Large 6/6 sash windows have original frames with jack arches above. Main entrance (east end) consists of a double door beneath a 7-pane fanlight with a classical surround. West end door has a rectangular transom with a curvilinear motif. Other doors are located at east and west ends of the north side.

Central hall plan of the first story remains intact, with several rooms, each with fireplace, flanking the hall. Second floor consists almost entirely of the actual feast hall (50' x 96'). The 8-bay hall is spanned by an elliptically-shaped barrel-vault of wood planks pierced by windows on the sides, with engaged chamfered pilasters joined by elliptical wall arches on the north and south sides. East and west ends feature trompe l'oeil paintings of the same configuration, with single, real doors at the third floor level.

2. Granary, Old Economy Village.
Contributing. c.1826.

The building is 5-1/2 stories tall with a 3x7 bay configuration. The stone and timber construction of the first story is unique in the community. Siding on the other floors is of wide, plain boards; the gable roof (ridgepole runs north-south) is sheathed with wood shingles.

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The interior is made up of large, single rooms, with a system of twelve interior posts, each with four knee braces at the head, extending up through the first four floors. There is a large stone cellar.

3. Cabinet Shop, Old Economy Village.
Contributing. c.1826.

One story-with-attic, rectangular building of wood siding of beaded board and a gable roof, and 6/6 windows. There is a single door on the south end, and an attic door above flanked by louvered openings. A small entrance hall on the south contains a stair to the storage loft and opens onto a small room beside it on the south end and a large room on the north end. Many of the original tools and equipment remain inside.

4. Community Kitchen, Old Economy Village.
Contributing. c.1826.

One-story rectangular building of wood lap siding, with a bead on the lower edge of each wood board. Wood-shingled gable roof (ridgepole runs east-west) has a central, extended section that provides ventilation and multiple chimneys. 6/6 windows retain some original glass. A single door is located in central bay on south side. The original brick floor, brick and stone cooking area, and some original cooking kettles are intact inside.

5. Tailor Shop and Wine Cellar, Old Economy Village.
Contributing. c.1826.

Large two-story building with attic, of 7x4 bays with gable roof (ridgepole runs east-west). Brick is laid in common bond, with jack arches above windows and doors, and a dentilled and corbelled cornice. Unlike the other buildings, this one has a dressed stone watertable above a dressed stone foundation on the south side (facing 14th Street), but a brick watertable and plain stone foundation on other sides. Windows are 6/6, double-hung sash; the frames and much of the glass appear to be original. Doors are located on north, east, and south elevations; those on the north and south are wide and 6-panelled, with four-pane transoms. The top stone doorstep has curved stone detailing (there are three steps). The east end door leads to the stone-vaulted wine cellar and is within a wood vestibule.

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Interior: Some flooring is original, as well as doors, base-board, staircase, plaster, the pulley on attic door, and mantels. There are four rooms on each floor with a center hall running north-south. Original tools are on display. The large vaulted wine cellar beneath the building has steep stone steps and a pulley mechanism for bringing casks in and out, a stone floor, and some original wine casks. The vault is 15' high with stone-vaulted penetrations sloping up to the eight windows at grade level.

6. Store. Old Economy Village.
Key. 1828.

This building was where the Harmonists' many products were sold to the public. It is a large two-story building with attic of 5x2 bays with gable roof (ridgepole runs east-west) and a cellar beneath the western half. The brick is laid in common bond, with jack arches above windows and doors, a corbelled and dentilled cornice, and a brick watertable. Windows are 8/12, double-hung sash; most, if not all, appear to be original and in the original frames (sills may be replacements). First floor windows have plain wood shutters with an iron closing mechanism. Doors are located on north and south elevations, set high, at the watertable, and have four-pane transoms. Like many other doors in Old Economy Village, these are a flat 6-panel design. Doors on the west end of the building, at the second floor and attic level, allowed for loading and unloading. The foundation is of dressed stone.

The four-room per floor with central hall plan matches that of the tailor shop next door. Some of the rooms serve as display rooms and others as storage for large amounts of tools, equipment, and bottles.

7. Baker House, Old Economy Village.
Contributing. 1826.

TYPE A. The was originally the house of Johannes Langenbacher (name changed to Baker), the Society's storekeeper and later the Society's Senior Trustee when founder George Rapp died in 1847. Although the house was moved from its original site, several yards to the west, in the 1950s when Route 65 replaced the River Road, the property is positioned in relation to its present site as it was positioned at its nearby historic site, and the general environment of the new site is similar to that of the original site. As an element of the Old Economy Museum restoration undertaking, the house forms part of a restoration master plan, contributing to the overall impact of the museum complex.

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8. Shed, Old Economy Village.
Contributing. Reconstruction c.1950.

During the restoration of Old Economy Village, this one-story, wood shed was built along the lines of a then-extant original shed outside the State-owned property. Because the reconstruction was accurately executed as part of a restoration master plan for the Old Economy museum, is sited in the historically correct relationship to a Harmonist house, and is now the only surviving example of Harmonist shed structure, it is considered to be a contributing element of the district. The Harmonists constructed sheds behind their houses to serve as stable, storage, workspace, and privy. This one is built of plain wood lap-siding with a gable roof, ridgepole running east-west. There are fixed, multi-paned sash windows and several single doors.

9. Lenz House, Old Economy Village.
Contributing. c.1826.

TYPE A. This differs from the standard type by having a two, rather than three, bay facade. Moved a short distance and restored as part of the museum complex, it was originally the house of Jonathan Lenz, one of the Society's trustees. Its present siting maintains the original spatial relationship of the house to other houses and to the street. As an element of the Old Economy museum restoration undertaking, the house forms part of a restoration master plan, contributing to the overall impact of the museum complex.

10. Warehouse, Old Economy Village.
Contributing. c.1828.

Two-story, 3x1 bay building with gable roof (ridgepole runs east-west) of wood lap siding of varied widths with a beaded lower edge. This is the only frame building with its original clapboards with beaded bottom edges intact. It had not been used for many years before the restoration, and retained considerable architectural integrity. Windows are 6/6, double-hung; there is a wide central door on the south side. The interior retains excellent integrity; a central supporting post has chamfered edges, as seen on the pilasters in the Feast Hall and the Church. The building is filled with Harmonist tools and equipment.

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11. Great House. Old Economy Village.
Key. c. 1826.

The building served primarily as a residence for George and Frederick Rapp (and later, the Trustees of the Society) and secondarily as the showplace of the Harmony Society. Visitors were often entertained in this building by the Rapps.

This large residential building is composed of two adjoining sections: the long section facing Church Street known as the George Rapp House, and the smaller, but taller section, sited perpendicularly to it on its north end, known as the Frederick Rapp House.

The George Rapp House was the first to be built and consists of a two-story, six-bay section flanked by one-story wings on the north and south ends. Of brick laid in Flemish bond, it has a gable roof (ridgepole running north-south) truncated at the ends, brick chimneys at the ridgepole, hip-roofed dormers, a dentilled brick cornice; and a dressed stone foundation. There is a two-story porch on the west elevation, facing the gardens, and a 1-1/2 story brick addition known as the Vault Room, built in about 1858 to house the Harmonist safe. Windows are 6/6, double hung with brick jack-arch lintels. The main entrance on the east elevation has a pedimented frontispiece with fanlight; similar flanking doors on the north and south wings have arched surrounds.

The interior of the house has been restored and features more elegant detailing than is found in the typical Harmonist houses. Three separate money vaults are located in the basement of the house: one beneath the George Rapp section, and two beneath the Frederick Rapp section. The latter section of the house was built as the north wing of the George Rapp's house and is a tall, 2-1/2 story gable-roofed building with bridged chimneys, dormers, and stylistic elements not found on other Harmonist buildings. As on the Feast Hall and the George Rapp section, the brick is laid in Flemish bond, with large jack arches above windows and doors, and a dentilled and corbelled cornice. Windows are 6/6 double hung sash. The stone steps are unusually well-detailed, with a gracefully-curved bottom step. The south door has a four-pane transom and a surround of grooved pilasters with "bulls-eye" corner blocks. Its steps are also carefully carved.

The eight-room interior has been restored.

In the 1880s, the roof of the George Rapp section was changed to a simple gable and various other changes were made. During the restoration of Old Economy Village, the roof was rebuilt to its original configuration. Numerous other restoration items were undertaken at this time as well.

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12. Summer Kitchen, Old Economy Village.
Non-Contributing. c.1825, 1950.

A largely rebuilt one-story six-bay gable-roofed frame building of wood siding with a beaded lower edge. It originally contained a summer kitchen, workshop, tool and wood storage area, and chicken coop. The kitchen area remained largely intact at the time of restoration and restored; the other rooms, however, were made into modern restrooms.

13. Carriage House, Old Economy Village.
Contributing. c.1830.

A tall, gable-roofed frame building sited at the southeast corner of the museum site with double doors located on the north side. It required restoration c.1950 to remove alterations made when the building was converted to a residence in the 1890s. The original timber frame remained intact, however, and the site is original, although the building had been raised about four feet when a second floor was added.

14. Garden Pavilion, Old Economy Village.
Non-Contributing. Reconstruction c.1950.

A classical, hexagonal stone structure with arched openings and a flat roof topped by six stone vases, sited at the center of the Society garden. The pavilion was disassembled and an exact replica built during the museum restoration because of the extreme deterioration. Stone copies of the original wooden roof finials were mounted in 1966 (the original wooden finials, carved by Joseph Woodwell of Philadelphia, are in the museum). A plan in the Harmony Society Archives shows that the pavilion was originally designed with a hexagonal domed roof, but this is not known to have been built. The garden pavilion was the focal point of the Harmonists' garden, called by one landscape expert the most impressive garden of its era west of the Alleghenies. It was created and appreciated for allegorical as well as aesthetic reasons, the beauty of the garden representing the state of Harmony achieved through devotion to God. (Specific structures, such as the Grotto and the labyrinth exhibit this idea more clearly.) The surrounding garden featured a simple path system radiating from the pavilion that divided the garden into four sections containing a fan-shaped vineyard, stone grotto, arbors, and numerous varieties of fruit trees, shrubs, evergreens, and flowers. (See also: Grotto, #15).

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15. Grotto, Old Economy Village.
Contributing. c.1828.

Built as a place for meditation in a corner of the Society's garden, the one-story, rough stone Grotto serves as an allegory of Harmonist philosophy. The round structure is 17' in diameter with a conical roof, originally thatched. Frederick Rapp built the Grotto for George Rapp, commissioning William Jenkins of Pittsburgh for the fine interior ornamental plaster work. The rough exterior was intended to suggest the simplicity of the Harmonist lifestyle; the refined interior, the beauty of the Harmonists' pure spirit. It is the only example of the Greek Revival style in any of the Harmonists' settlements.

16. Bake Oven, Old Economy Village.
Non-Contributing. Reconstruction.

A small brick and wood oven.

17. Roberson House, Old Economy Village.
Non-Contributing. c.1828.

TYPE A. Like the Lenz house (#9), this differs from the typical Type A in having a 2x2 bay configuration. It was moved onto the museum property from several blocks away. Though deteriorated, it retains most of the basic Harmonist features. Its present siting, however, bears little relation to its original siting.

18. Utility Shed.
Non-Contributing. Reconstruction.

This one-story, gable-roofed building of board and batten siding building was rebuilt along the lines of the original, which housed the Society's fire engine and other fire-fighting equipment.

19. Maintenance Building.
Non-Contributing. c.1965.

A frame structure of one-story built to complement the Harmonist buildings while serving the maintenance needs of the museum complex. Its east end is attached to the Warehouse.

20. Waterpump, Old Economy Village.
Non-Contributing. Reconstruction.

This was reconstructed from early photographs of an original community waterpump.

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21. Waterpump, Old Economy Village.
Contributing. c.1825.

A partial reconstruction of an original pump based on early photographs. The iron work and the site are original, and this is the only remaining example of a Harmonist waterpump, a remnant of the Society's extensive town water system.

22. Greenhouse, Old Economy Village.
Non-Contributing. c.1950.

A small, one-story brick building serving as a potting shed and storehouse, fronts a modern greenhouse extensions on the south and east sides.

23. 70 12th Street.
Contributing. c.1830.

TYPE B. Despite brick re-siding and other alterations, the house maintains its basic Harmonist form and reinforces the streetscape, anchoring the district's southwest corner.

24. 78-80 12th Street.
Non-Contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Its date of construction and purpose uncertain, this was probably built in the late 19th century to house laborers from outside the Society. It may not be on its original site; it is not evident in an overview photograph of the district of 1893.

25. 84 12th Street.
Non-Contributing. c.1940

1-1/2-story bungalow wedged between two Harmonist buildings.

26. 86-88 12th Street.
Non-Contributing. c.1870.

Two-story, six-by-three bay frame double house, re-sided with shingles and vertical siding. Its date of construction and purpose uncertain, this was probably built in the late 19th century to house laborers from outside the Society. It may not be on its original site; it is not evident in an overview photograph of the district of 1893.

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27. 98 12th Street.
Contributing. c.1830.

TYPE B. Despite typical remodelling, the house remains an important element of the Harmonist streetscape, anchoring the south-west corner of 12th and Church Streets.

28. 186 12th Street.
Contributing. 1830.

TYPE A. A door has been added on the street elevation. Generally, integrity is good and the yard space is intact. "Juin 8, 1830" is inscribed in mortar in the attic.

29. 189 12th Street.
Contributing. c.1830.

TYPE B. Despite typical remodelling, the house remains an important element of the Harmonist streetscape, anchoring the north-east corner of 12th and Church Streets.

30. 193 12th Street.
Contributing. c.1830.

TYPE B. Important as an element in the Harmonist streetscape, reinforcing the regular pattern of solid and void.

31. 194 12th Street.
Contributing. c.1830.

TYPE B. Important as an element in the Harmonist streetscape, reinforcing the regular pattern of solid and void.

32. 197 12th Street.
Non-Contributing. c.1930.

2-1/2 story, brick Foursquare.

33. 198 12th Street.
Contributing. c.1830.

TYPE B. The original wood siding is visible beneath modern aluminum and wood siding. This building may have been moved about ten feet when adjacent Maplewood Avenue was laid out c.1905. It is sited uncharacteristically close to the neighboring Harmonist house, yet it retains its original orientation to the street and presently functions as an anchor of its block.

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34. 199 12th Street.
Contributing. c.1830.

TYPE B.

35. 278 12th Street.
Contributing. c.1830.

TYPE D.

36. 280 12th Street.
Contributing. c.1830.

TYPE B. Unusually sited with its roof ridgepole perpendicular to the street, matching the orientation of the Harmonist building next door (building #35). It retains its basic Harmonist form and 2x3 bay configuration.

37. 281 12th Street (street address uncertain; tax parcel #11-04-502).
Contributing. c.1826.

TYPE D. Recently remodelled, though its basic dimensions and form remain intact, and it echoes a similar Type D building directly across the street (building #35).

38. 283 12th Street.
Contributing. c.1830.

TYPE B. This is the only Harmonist frame house in the district that has not been covered with siding, and therefore gives an especially good idea of the original appearance of these houses.

39. Majestic Laundry & Dry Cleaning, 12th and Merchant Streets,
Northwest corner.
Contributing. c.1830.

TYPE A. Chimney and windows have been replaced; first floor has been altered to accommodate commercial use.

40. 1198 Merchant Street.
Contributing. 1830.

TYPE A. Its integrity remains excellent and it is a continuation of the Harmonist 12th Street streetscape. On the house's east end, every other brick header is blackened, creating a decorative pattern. A German inscription in the mortar in the attic reads "July 5, in the year of God, 1830."

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41. 1219 Merchant Street.
Non-Contributing. 1919.

Two-story brick commercial building, attached on its north side to a Harmonist house, 1221 Merchant Street.

42. 1221 Merchant Street.
Contributing. c.1830.

TYPE A. Its architectural integrity has been impaired on the Merchant Street facade by alterations made to transform the former house into a commercial building. Nevertheless, its siting is intact and reinforces the Harmonist town plan by anchoring the middle of the block. Its Harmonist design features remain intact on the exposed, north side elevation.

43. 284 Wagner Street.
Non-Contributing.

Date unknown. This is a Harmonist building, (says the present occupant), but a massive exterior remodelling has obscured any Harmonist features. A steep central staircase inside is similar in steepness to the typical Harmonist staircase. The building does not appear on a Society map of 1858, however, and its Harmonist authenticity has yet to be documented.

44. 1204 Church Street.
Non-Contributing. c.1915.

Two-story brick Foursquare.

45. 1216 Church Street.
Contributing. c.1828.

TYPE A. Unusual in not having a frame addition on its rear.

46. Wagner Street, east of 1216 Church Street.
Contributing. Date undetermined, probably c.1880.

Small, one-story frame shed with a gable roof and covelap siding. While its exact date is unknown, it obviously dates to the Harmonist period (probably late 19th century) and features the same bracketed wood hood seen over the doors of many of the Harmonist houses. As an additional Harmonist building type and one of the only remaining utilitarian structures it contributes to the district.

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47. 98 13th Street.
Contributing. c.1828.

TYPE A. Some original window frames are intact. Has a rear addition of later date.

48. 260 13th Street.
Contributing. c.1828.

TYPE A. Brick has been painted. Some original window frames and the original six-panelled door and frame on the east end are intact. This is also one of the few houses that retains at least part of its original garden/yard space.

49. 272 13th Street.
Contributing. c.1830.

TYPE C. A one-story brick addition on the south end of the building was the Society's last bakery, from 1903-1905, according to the former curator of Old Economy Village.

50. 273 13th Street.
Contributing. c.1830.

TYPE C. Has been re-sided with asphalt.

51. 274 13th Street.
Non-Contributing. c.1920.

Two-story, non-Harmonist house of concrete block.

52. 276 13th Street.
Non-Contributing. c.1910

2-1/2 story brick Dutch Colonial house.

53. 278 13th Street.
Non-Contributing. c.1910

2-1/2 story brick Foursquare.

54. 284 13th Street.
Contributing. c.1830

TYPE C. Despite asphalt siding, the house is an important visual element in the Harmonist streetscape.

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55. 286 13th Street.
Non-Contributing. c.1910

Two-story frame Foursquare.

56. Mad Anthony's Bier Stube, Merchant Street and 13th Street,
southwest corner.
Contributing. c.1828.

TYPE A. Has had alterations to accommodate commercial use,
but its original form is intact; some original window frames are
intact on the second floor.

57. 1240 Merchant Street (southeast corner of Merchant & 13th Streets).
Contributing. c.1828.

TYPE A. The corbelled cornice has been covered by wood soffit
and fascia with eave returns, and a two-story brick addition is
on the east end of the house.

58. 308 13th Street.
Contributing. c.1830.

TYPE A. Despite an aluminum-clad soffit and fascia, the house
remains an important visual element in the Harmonist streetscape.

59. 314 13th Street.
Contributing. c.1830.

TYPE A. Despite a two-story porch, added on the east end, the
house remains an important visual element in the Harmonist street-
scape. There is a one-story frame shed in the rear.

60. 316 13th Street.
Non-Contributing.

Two-story, early 20th century brick dwelling.

61. 322 13th Street.
Contributing. 1830.

TYPE A. Date of construction is inscribed in mortar in the attic.
There is a two-story brick addition on the south side.

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62. 328 13th Street.
Contributing. c.1830.

TYPE B. Despite typical alterations, the house remains an important visual element in the 13th Street streetscape, one of the most visually homogenous Harmonist blocks in the district.

63. 332 13th Street.
Non-Contributing.

Date unknown. This two-story, 2x2 bay frame building with gable roof may be a converted Harmonist shed structure, but this has not been substantiated.

64. 336 13th Street.
Contributing. c.1830.

TYPE B. Alterations similar to those at 328 13th Street (see building #62), but remains a significant visual element of the Harmonist streetscape.

65. St. John's Lutheran Church of Old Economy and Rectory,
1320 Church Street.
Key. c.1828-31.

The church's design is attributed to Frederick Rapp. As the religious focal point of the Harmonist society, this is the most significant building outside of Old Economy Village. It is also one of the few buildings retaining good interior architectural integrity.

Of 3x5 bays, and one tall story, the brick church has a multi-storied clock and bell tower at its west end, facing Church Street. The main section of the church has a gable roof, its ridgepole perpendicular to Church Street. Its red-orange brick is laid in common bond, with jack arches above the large, 25-over-25 pane, wood windows, (most of which appear to be original, although the sills have been replaced or covered with concrete). Windows have been added on the east end. On the south elevation (along Creese Street), there is an arched window in the central bay of thick, multi-paned clear glass. The wood soffit and fascia have dentils and brackets on the north and south (side) elevations; the eaves are returned on the east (end) elevation.

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The tower has a first-story of stone, cut in rectangular blocks, a three-story shaft of brick, and a wide wood cornice beneath the clock tower, with bell-cast-roofed octagonal cupola, topped by a smaller matching cupola.

The interior integrity is good to excellent. The barrel-vaulted ceiling is a Harmonist design feature seen also in the Feast Hall. The vault "rests" on wood pilasters with chamfered corners and simple cornices; these columns frame each window bay. The flat-topped windows are set within shallow wall arches. Most of the open-back pews are the original. The altar, stained glass, and organ are of later vintage. There is a square balcony centered on the west side of the nave, with panelling and a railing of turned posts. The nave is attached on the north side to the large, newer part of the church, but the original exterior north wall has been retained. An elliptical window, one of the most sophisticated decorative features in the community, tops the central door on this elevation.

The clock tower has walls approximately 3' thick at the base. Plaster walls on the ground level give way to brick above. Much of the original staircase, heavily worn, is intact. The operating clock retains many of the original pieces, and is still wound by hand daily. The two bells, in the tower above the clock, were forged in Pittsburgh.

The modern church addition is sited to the east of the Harmonist one, and a small, detached rectory is sited on the same lot to the north of the Harmonist Church.

66. 1398 Church Street.
Contributing. c.1826.

TYPE A. Currently undergoing a complete restoration of the exterior and a partial interior restoration. The recent removal of the siding on the shed addition revealed that the timbers used in construction were numbered with Roman numerals in the typical Harmonist manner just as on the main sections of buildings. This suggests that many of these shed additions may have been built at the same time, probably at a rather early date when there were many Harmonists living in the district.

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67. 14th and Church Streets, northwest corner.
Contributing. 1826.

TYPE A. Located at the major intersection of Economy, this is the earliest dated brick house in the community. Mortar in the attic on the west gable end is inscribed "May 8, 1826." The building has been partially restored by Harmonie Associates, a local non-profit organization which helps to support Old Economy Village.

68. 267 14th Street.
Contributing. c.1826.

TYPE A. Interior has good integrity. Has a large, two-story frame addition on the rear (north) elevation, probably late 19th century. The house is unusual for its large and relatively finished basement. Because of its central location and early date of construction, the basement of this house may have been used for storage of wine or other goods until the completion of the community store and wine cellar.

69. 268 14th Street.
Non-Contributing. c.1910.

Two-story brick Foursquare.

70. 270 14th Street.
Contributing. c.1826.

TYPE A. A significant visual element in the Harmonist street-scape.

71. 271 14th Street.
Contributing.

TYPE D. Of uncertain age, this building may have been one of the six single-story frame houses built by the Society by 1833; it has the same north-south orientation and approximate size. It is known that it served as a doctor's office for a time, although the store (in Old Economy Village) also contained a doctor's office. One map labels this structure a "hospital." This one-story, gable-end-to-street configuration seems to have been common for Harmonist workshops and other small non-residential buildings. In the Society's real-estate inventory of 1833, there is a doctor's shop listed individually at \$100.00.

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72. 272 14th Street.
Non-Contributing. c.1950.

1-1/2 story modern brick house.

73. 273 14th Street.
Non-Contributing. c.1900.

Two-story, frame building with a storefront-type facade, sheathed in aluminum siding.

74. 274 and 280 14th Street.
Contributing. c.1825.

George Rapp, the Society's founder, lived in this house for a short time immediately prior to the completion of the Great House (on the grounds of the present museum complex) in 1826. In 1826, this house was described as being elegantly furnished and having Philadelphia wallpaper. It is a two-story, 6x2 bay building with gable roof, ridgepole parallel to 14th Street, running north-south. The exterior walls are covered with insulbrick, there is a wood soffit and fascia on door on the street elevation. There is one-story addition on the east end, and a two-story rear porch. The original foundation material has been covered by concrete block and brick.

75. 277 14th Street.
Contributing. c.1825.

Prior to the erection of the Great House, Frederick Rapp, Society founder George Rapp's adopted son and the business leader of the Society, lived here. The house is a two-story, 5x2 bay building with gable roof, ridgepole parallel to 14th Street. There are wood eave returns. Windows are one-over-one, double-hung sash with wood surrounds that appear to date c.1880. A single door is located in a central bay on the street elevation. There are one-story, shed-roofed extensions on the east and west ends of the building. The stone foundation is visible on the street elevation. Attached to the rear of this house is a two-story, 3x2 bay house (facing Boyleston Street) of wood covelap siding and gable roof, with its ridgepole perpendicular to Boyleston Street. It does not appear on the Society map of 1858, and may have been erected to house outside workers later in the 19th century.

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76. 285 14th Street.
Non-Contributing. c.1920.

1-1/2 story stucco bungalow.

77. 289 14th Street.
Non-Contributing. c.1905.

Two-story frame building.

78. 291 14th Street.
Contributing. c.1826.

TYPE B. Has typical alterations of a Type B house, yet remains a significant visual element in the Harmonist streetscape.

79. 1401 Merchant Street (northwest corner Merchant & 14th Streets)
Contributing. c.1826.

TYPE A. A rear addition, conversion to commercial use, and partial re-siding have diminished its architectural integrity, but it remains obviously Harmonist, and serves as an important visual anchor for its block.

80. Croatian Club, Merchant and 14th Streets, northeast corner.
Contributing. c.1826.

TYPE A. Window alterations and a large rear addition were made in the 1920s when the building was converted to a bank. John S. Duss (1860-1951), the Harmony Society's last major leader, lived in this house as a boy.

81. 309-1/2 14th Street.
Contributing. c.1826.

TYPE B. Abuts the Silver Lion Inn on its east side.

82. Silver Lion Inn, 14th Street.
Non-Contributing.

One-story brick commercial building.

83. 312 14th Street.
Contributing. c.1826.

TYPE A. Has been converted to commercial use; some "half-timbering" has been applied.

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84. 316 14th Street.
Contributing. c.1826.

Similar to the TYPE B house, but slightly larger, for unknown reasons. A rear shed is interesting for its siding of boards with a beaded lower edge. According to Stotz, this was the typical Harmonist siding. This is the only place outside the museum complex where it is in evidence. The main house, despite its exterior remodelling, is an important visual element in the Harmonist streetscape.

85. 317 14th Street.
Contributing. c.1826.

Similar to the TYPE B house, this is slightly larger (like building #84 above). Despite alterations, the building retains its conspicuous Harmonist three-by-two bay configuration, and is a significant visual element of the Harmonist streetscape.

86. 320 14th Street.
Non-Contributing. c.1910

Two-story brick commercial building abutting a Harmonist building to the east.

87. 324 14th Street.
Contributing. c.1826.

TYPE B. There is a one-story brick extension to the front, but the Harmonist massing is intact and the building reinforces the Harmonist streetscape as the third Harmonist house in its row along 14th Street above Merchant.

88. 1412-1414 Merchant Street.
Contributing. c.1826.

TYPE A. The Harmonist house abuts a modern structure (1412 Merchant Street) on its south side. Its siting reflects the Harmonists' block design; it is situated in the center of the original block between 14th and 15th Streets and is important as a visual element in the Harmonist streetscape along Merchant Street from 14th to 15th Streets.

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89. 1416 Merchant Street.
Non-Contributing. c.1910.

Concrete block and frame Dutch Colonial house.

90. 1422 Merchant Street.
Non-Contributing. c.1940

Two-story, suburban-type brick house.

91. 70 15th Street.
Contributing. c.1828.

TYPE B. Despite typical alterations, it remains an important visual element in the Harmonist streetscape. A small shed, possibly Harmonist, is in the rear.

92. 75 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations, but remains an important visual element in the Harmonist streetscape.

93. 78 15th Street.
Contributing. c.1828.

One of a small number of five-bay Harmonist frame buildings of two stories, with gable roof and ridgepole parallel to the street and two, one-story extensions on the rear elevation. There is a central transomed door on the street elevation. Its alterations are typical of the other Harmonist frame buildings, but it contributes nevertheless to the Harmonist streetscape by its overall form and siting, and adds to the district's variety of Harmonist building types.

94. 79 15th Street.
Non-Contributing. c.1970?

One story, modern frame house.

95. 84 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

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96. 85 15th Street.
Contributing. c.1828.

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

97. 89 15th Street.
Non-Contributing. c.1950.

One-story, ranch-style house.

98. 90 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

99. 91 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

100. 92 15th Street.
Non-Contributing. c.1920.

1-1/2-story frame bungalow.

101. 1427 Church Street.
Contributing. c.1824

Of log construction, but similar to the brick and frame Harmonist houses, this is one of the first houses used by the Harmonists upon their arrival at Economy. According to the former curator of the Old Economy Village, this building was moved onto the site in 1824 by the Harmonists in order to house workers as they erected other buildings. Now covered with siding, it retains its deeply recessed windows and general shape. It is one of only a few of the first Harmonist buildings that was not subsequently replaced by a brick or frame structure in the late 1820s. Because it is sited in line with the later Harmonist houses, it reinforces the Harmonist streetscape and adds to the variety of building types used by the Society, in addition to anchoring its block by its site at the southwest corner of 15th and Church Streets.

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102. 1501 Church Street.
Contributing. c.1828

TYPE A. The slightly bell-cast roofline is unique in the district. Overall integrity is good, with original window frames and door location intact.

103. 100 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

104. 1500 Church Street.
Contributing. c.1812.

This was one of the first buildings used by the Harmonists. Formerly located on another site in the area, this house was purchased by the Harmonists and moved to its present site in 1824 as a place for Society founder George Rapp to live, until another suitable building could be erected. (Rapp subsequently moved to 274 14th Street and then the Great House.) This was originally the home of Ephraim Blaine, father of James Blaine, the candidate for president in 1884, and the owner of land sold to the Harmonists for their settlement.

After serving as George Rapp's temporary residence, the building became the schoolhouse until 1884, when it was replaced by the building at 1515 Church Street.

Early photographs of the building before it was resided show that the original siding was wood of varying widths. There was a 5x4 bay configuration, with six-over-six double hung windows and two small attic windows in each gable end.

Described as a schoolhouse in the Society's 1833 inventory of real estate, the building was valued at \$600.00, the same as one of the Harmonists' double houses.

2-1/2 stories tall, the building now has a 5x2 bay configuration and is sheathed with aluminum siding.

105. 262 15th Street.
Non-Contributing.

Two-story, brick Spanish Colonial-style house.

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106. 264 15th Street.
Non-Contributing.

1-1/2 story, frame bungalow.

107. 269 15th Street.
Contributing. c.1828

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

108. 270 15th Street.
Contributing. 1824

This is a large, two-story wood/frame building of 5x3 bays, with a gable roof, ridgepole parallel to 15th Street. Unusual features of the house are the central doorway on the north (street) elevation, which has a three-paned transom and side-lights, recessed within a panelled surround, and the decorative stone watertable on the front (north) elevation, with the stones incised with horizontal lines.

According to the former curator of Old Economy Village, this was perhaps the first building erected here by the Harmonists, and was begun on May 8, 1824, the day of their arrival. It served as the Society's meeting-house until the completion of the Feast Hall in 1828, and housed some of the Harmonists until the family houses were built. It subsequently served as a granary and a firehall. Although one source (the survey of 1977) states that this is a log structure, it seems unlikely that a log building would have had a dressed stone watertable and door such as this. Though the insulbrick siding has been on the house as long as the current owner has owned it, he has no reason to think that the structure is log underneath, and believes it is of simple wood lap siding.

The Society real estate inventory of 1833 lists an "old granary with seller;" since, by 1833, the granary on the present museum property was completed, it's possible that this building was the "old" granary referred to--nine years old at that time. It was valued at \$400.00.

109. 271 15th Street.
Contributing. c.1828.

TYPE B. Has typical alterations of a Type B house, yet retains importance as a visual element of the Harmonist streetscape.

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110. 275 15th Street.
Non-Contributing.

Two-story, non-Harmonist, suburban-style brick house.

111. 274 15th Street.
Non-Contributing.

Two-story modern brick house.

112. 273 15th Street.
Contributing. c.1828.

TYPE B. Despite alterations typical for a Type B house, the building reinforces the Harmonist streetscape.

113. 276 15th Street.
Contributing. c.1828.

TYPE C. One of the few buildings of its type, this adds to the variety of Harmonist buildings in the district and reinforces the town plan.

114. 284 15th Street.
Non-Contributing. c.1910.

Two-story brick Foursquare.

115. 285 15th Street.
Non-Contributing. c.1910

Two-story frame Foursquare.

116. 286 15th Street.
Contributing. c.1830

According to the former curator of Old Economy Village and an early map of the community, this was the Harmonists' wagon shop, and has been turned 180 degrees on its site. As a unique building type within the district and one of the very few original Harmonist utilitarian buildings, it adds to the district's variety as well as reinforcing the Harmonist streetscape.

The 1-1/2 story gable-roofed building is wider than it is long, with its ridgepole perpendicular to 15th Street. The roofline extends on the east end, giving the building an asymmetrical configuration. A door is located off-center on the street (north) elevation.

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117. 291 15th Street.
Contributing. c.1828.

TYPE B. Despite alterations typical of a Type B house, this remains an important visual element of the Harmonist streetscape.

118. 1501 Merchant Street.
Contributing. c.1828.

TYPE B. Has been covered with modern orange brick. The first floor was converted to the Star Grill bar and resaurant, now defunct.

A brick addition on the north side of the building has a gable roof.

119. 1426 Merchant Street.
Contributing. c.1828.

TYPE A. Has had some alterations, but remains an important element in the Harmonist streetscape; situated at the corner of Merchant and 15th Streets, it is one of three Harmonist houses remaining on corners of this intersection.

120. 1500 Merchant Street.
Contributing. 1828.

TYPE A. This house is unusual in lacking a shed addition and retaining a relatively large amount of its original rear yard. Also, much of its block on Merchant Street has a slate sidewalk.

Two windows have been added on the west end, and one on the north side. The door on the east end is in its original location and possibly its original frame. Another door is located on the west end and was probably added in the late 19th century. The stone foundation is visible on the east, south, and west elevations.

The interior of the house retains unusually good integrity, with most of the original walls and plaster intact and much of the wood trim. The surround of the door on the west end is Victorian, suggesting that it was a late 19th century alteration. "1828" is inscribed in mortar in the gable end of the attic.

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121. 1505 Church Street.
Non-Contributing. c.1828.

TYPE B. This building is out of alignment with the surrounding Harmonist houses and rests on a modern foundation; it may have been moved a short distance when Laughlin Street, immediately to the north, was installed. It retains its Harmonist bay configuration only on the south side, and, due to its siting, does not reinforce the Harmonist streetscape.

122. 1514 Church Street.
Contributing. c.1884.

One of the largest extant Harmonist buildings, this two-story, 7x3 bay frame building was erected as a school for the children who worked and lived at Economy. Now covered with aluminum siding. The carved stone steps on the front are intact, representative of the Harmonists attractive stonework.

123. 274 Laughlin Street.
Non-Contributing.

Small, non-Harmonist, one-story frame building reportedly moved from another site.

124. 1515 Church Street.
Contributing. c.1828.

TYPE A. The house differs from the TYPE A house only in having a 2x2 bay configuration. There is no visible evidence of there ever having been a third bay on the long (north and south) sides. Other houses with this configuration are the Lenz House in Old Economy Village and 1216 Church Street. Brick is painted; window frames and a door frame appear to be original.

125. 68 and 70 16th Street.
Contributing. c.1830.

A two-story, 6x2 bay frame building with gable roof, ridge-pole parallel to 16th Street. According to the former curator of Old Economy Village, this was the tanner's shop for the Society. Early maps and photographs show a granary in this area, with the tannery across the street, suggesting that the building may have been moved to this site at a later time. It is similar in size and plan to 260-264 16th Street. Because it is a rare remaining shop building of the Society, has reasonably good architectural integrity and adds to the architectural diversity of the district, and is appropriately sited, it contributes to the district.

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126. 72 16th Street.
Non-Contributing. c.1905.

Two-story, non-Harmonist frame house.

127. 74 16th Street.
Contributing. c.1830.

TYPE B. Has been covered with brick, and the 2 x 2 bay configuration may have been an alteration. Nevertheless, it is an important visual element of this block, which retains six Harmonist houses.

128. 78 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

129. 84 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

130. 90 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, yet remains an important visual element in this block of six Harmonist houses.

131. 1599 Church Street (southwest corner, 16th & Church Streets).
Contributing. c.1830.

TYPE B. Although its first floor has seen conversion to a storefront and commercial space, the building is an important anchor for the row of similar Harmonist houses (all Type Bs) that line this block of 16th Street.

132. 260 and 264 16th Street.
Contributing. c.1830.

Two-story, frame house of 6x2 bays with gable roof, ridgepole parallel to the street. Two wood sheds are located in the rear; one of these faces Church Street. Both have gable roofs and narrow lap siding. According to the former curator of Old

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Economy, this was the cooper's shop for the Society. It is similar in size and design to the tanner's shop at 68-70 16th Street. This may have been the house of the cooper and his helpers as well as his work area. The 1833 real estate inventory of the Society lists a cooper's shop, but values it at only \$100.00, much less than the typical \$600.00 value of a large frame house such as this one. Perhaps the small rear sheds were the actual coopers work area. The Society's coopers produced the wine casks, some of which remain in the wine cellar beneath the Tailor Shop.

133. 288 16th Street.
Contributing. c.1830.

TYPE B. Has typical alterations, but is recognizably Harmonist and serves to anchor the northeast corner of the district.

134. 16th and Merchant Streets, northwest corner.
Contributing. c.1830.

TYPE A. Attached to a modern commercial building on its west side and adapted for commercial use on its first floor. Nevertheless, the house is one of the few that retains its original gable-end roofline configuration, with its narrow trim board.

135. 296 16th Street (southwest corner of 16th & Merchant Streets).
Contributing. c.1829.

TYPE A. Brick has been painted, has other typical alterations. The owner reports that "1829" is inscribed in the house's attic. The house is relatively unusual in retaining much of its original yard.

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Economy's productivity was based mainly on industry, rather than on agriculture, in contrast to the Harmonists' earlier settlements at Harmony (1805-1815) and New Harmony (1815-1824). This is reflected in the acreage of Economy, the smallest of the three settlements, with approximately 3,000 acres.

Fueled by a skilled, yet unpaid, labor force that considered productivity a duty to God, Economy's industries supplied the Harmonists and non-Harmonists alike in the 1820s through 1840s. Sold under the name of Frederick Rapp, the Society's business manager and leader in temporal affairs, Harmonist goods were widely distributed on the East Coast and throughout the Ohio and Mississippi Valleys by business agents for the Society in most of the major cities. Several of the Harmonists themselves travelled from city to city handling arrangements with agents, most notably Frederick Rapp (1786-1834) who has been called "one of the most influential and powerful manufacturers and private bankers of the United States."¹ Originally trained as an architect and stone mason, Rapp was cultured, well-travelled, and acquainted with and adept at dealing with prominent American businessmen and politicians. In 1828, when Economy's industries were thriving, Frederick Rapp was asked to address the United States House of Representatives' Committee on Manufacture on the methods and business of the wool industry. Led by Rapp, the Society was influential in championing the protection of domestic industries during the 1820s when there was considerable debate over how to deal with strong foreign competition.

Wool and cotton manufacture dominated Economy's industries in the 1820s and 1830s, during which time the Society had "a virtual monopoly of cotton and woollen yarn and cloth on the Upper Ohio."² The Harmonists built and purchased machinery which was state-of-the-art; combined with high quality raw materials, such as the Merino sheep wool which the Harmonists helped introduce to this country, and a diligent labor force with relatively good working conditions, the end product was of superior quality. The steam-powered mill (the Society was among the first to introduce steam to actually power their industries) was capitalized at \$30,000 and brought increasing profits in the 1827-1831 period. \$84,571 worth of wool products were produced in 1831. The cotton mill, capitalized at \$25,000, produced approximately \$22,000 worth of goods annually with profits of twelve to fifteen percent. Products from both industries included wool and cotton yarn, broadcloth, sheeting, blankets, satinet, wool flannels, felt (for hats), hats themselves, cassinets, linseys, chambray, and hemp for rope.

Silk manufacture began in the late 1820s at Economy and flourished

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through the 1840s, despite financial instability and a national depression in 1837 which resulted in poor business conditions for some time thereafter. George Rapp and his granddaughter, Gertrude, brought experts in the cultivation of silkworms to Economy to learn the industry first-hand; by 1843 there were extensive mulberry plantations at Economy. In an account of the Harmonists in "The Silk Culturist" of October, 1836, Economy silk was called "'the best we have seen of American manufacture'".³

Other popular goods produced by the Society included wine, beer, whiskey, flour, and shoes. To promote the Society's industries Frederick Rapp travelled widely, meeting with merchants in Baltimore, New York, Philadelphia, and Boston. The large volume of business correspondence in the Harmony Society Archives testifies to his wide-ranging business contacts. Enhancing the Harmonists' reputation as manufacturers was the fact that they had built three separate communities in two states and, therefore, contributed significantly to several local economies over the course of their existence.

The Society amassed considerable assets from its industrial ventures (estimates as early as the 1830s ranged from half a million to more than two million dollars), but its financial ascendance paralleled its industrial decline. Frederick Rapp's death in 1834 was a blow to the Society's commercial activities. Other combined problems such as the rapidly aging population, a wool industry which had never fully recovered from a major fire in 1833, and the obsolescence of machinery which had once been state-of-the-art could not be overcome. In the second half of the century, therefore, the Society turned to investments to provide the necessary income both for the operation of the community and for the Society's anticipated return to Jerusalem upon Christ's return. As Arndt points out, the change was merely "from communal work to communal investments."⁴

Finance was not new to the Society; it had previously loaned money to the State of Indiana and the cities of Pittsburgh and Allegheny. The Society was considered to be not merely stable financially, but rich and munificent. In fact, a lawsuit against the Society that went to the U.S. Supreme Court (one of many lawsuits brought against the Society, most of which the Society won) revealed that in 1846 the value of Society property was \$901,000. In addition to this was a secret fund amassed by George Rapp between 1834-1844, known as the "church fund," consisting of over \$400,000 in gold and silver withdrawn from Harmonist bank accounts in Pittsburgh, Philadelphia, and Louisville. Skeptical of the U.S. government's financial stability following Andrew Jackson's

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veto of the U.S. Bank Charter in 1833, Rapp decided to secret a fund of cash in vaults in his basement, for use by the Society when it returned to Jerusalem. When fiscal mismanagement led the Society toward bankruptcy in the 1890s, this fund was drawn upon by Rapp's successors to pay the Society's mounting debts.

The Society's investment in the oil industry during the 1861-1892 period was of particular significance and, for a time, greatly profitable. The Society drilled wells on some of the 6,000 acres it owned in northwestern Pennsylvania and refined oil that was considered the best on the market. The oil pipeline they constructed was one of the earliest. The Society had sufficient financial and political clout to block a threatening oil-pipeline bill until it included a clause protecting their rights and enabling them to build a private pipeline across the Allegheny River.

The Pittsburgh and Lake Erie Railroad, financed by the Society and managed by Society Trustee Jacob Henrici from 1881-1884, linked the Pittsburgh area to the main railroad lines from Chicago to New York, and hence was of immense importance to the subsequent industrial development of the region and indirectly the industrializing nation. In 1884, Henrici sold the railroad to the Vanderbilt family for \$1,150,000.

Charles Stotz, restoration architect of Old Economy Village and architectural historian of western Pennsylvania, has written that the Harmonists "established in western Pennsylvania the only truly homogenous community of which any tangible evidence remains."5 The buildings of Economy, preserved on their original sites, are an important collection of a peculiar architectural style exhibiting early 19th century construction methods and craftsmanship. Indeed, the site surpasses similar historic communities in the number and range of original buildings that are intact. Very few of the buildings outside the Old Economy Village complex have had any kind of restoration and hence possess great potential for future architectural and archaeological investigation.

Though Frederick Rapp, to whom the design of all the Society's major buildings is credited, was determined to build "in the American manner," the Harmonist buildings are a recognizable blend of American and German elements and, as such, are unique. The entire group is a rare example of a planned community, providing insight into the way the Harmonists lived. Their predominantly practical plan--a grid containing both public and private areas, with factories and fields on the outskirts and houses and essential services at the center--reflected

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the Society's commitment to a simple but efficient lifestyle. The construction of their buildings shows concern for both practicality and appearance. The Feast Hall, Great House, and church share several architectural features that bear evidence to a fine sense of proportion and detail.

The infrastructure of the town was as well-detailed as the buildings. The water system, fed from water on the eastern hillside, ran through pipes of hollowed out logs carefully fitted together, and served every part of the town via several pumps. Community bake ovens were distributed throughout the town, and a steam laundry served the entire community.

Most of Economy's unique and impressive landscape features have, unfortunately, been lost. The landscape that exists today is only a representative of what once existed--a deer park with Virginia deer, labyrinths, a second pavilion, and plants and flowers trained to grow in elaborate patterns. Grape vines, now present only on the buildings within the museum complex, once were trained to grow on all of the houses, where they were watered by run-off from the roofs. The heavy development of the outskirts of Economy in the early 20th century destroyed some features; the present garden at Old Economy Village, while retaining the important Pavilion and Grotto structures, has seen extensive restoration. The original town lay-out remains discernable, however, and is a major contributing feature of the district today.

Three archaeological studies have been undertaken at Economy in the last twenty years, two of them on the grounds of the Old Economy Village complex. Relatively narrow in scope, these studies did not produce new information of great significance about the Society's activities, though artifacts were uncovered. These consisted primarily of pieces of earthenware and glass. The third study concerned a community bakery site on 13th Street, where remains were uncovered of a foundation, a chimney, and gate, along with pottery shards, nails, and two Indian artifacts. Because the archaeological potential would seem to be greatest in the Harmonist domestic and work areas outside the museum--the area that has seen the least investigation to date--the archaeological potential of the district remains considerable.

Throughout its existence, the Harmony Society was the object of regular and close scrutiny from travellers, writers, economists, lawyers, merchants, would-be followers and imitators. As the Society's most prosperous and final home, Economy received the greatest attention and publicity. The attention was a function both of the unusual,

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simultaneously communal and capitalistic lifestyle of the Society, and of the religious and social ferment in Europe, England, and America in the early 19th century. Numerous pietistic religious groups formed in that era, particularly in Germany where a revolution occurred in 1848. George Rapp was celebrated at his death in 1847 in the Pittsburgh Daily Morning Post as "the greatest Communist of the Age" in the same year that Marx and Hegel, the latter a contemporary of Rapp's from the same part of Germany, began writing The Communist Manifesto. German utopian communist William Weithrig, who fled the German revolution hoping to establish "Communia" in Iowa, wrote at length about Economy in 1851. The French writer Louis Cortambert spent eleven months at Economy in 1839-40, producing a French account of the Society. Goethe, Rudyard Kipling, and Byron all wrote of the Society, the latter devoting four stanzas of Canto XV of "Don Juan" to George Rapp and his society of celibates.

Travellers, often well-known or distinguished figures, wrote accounts of visits to the Society's settlements, many of which were published in newspapers and journals here and abroad. One of the earliest, John Melish's 1812 account of Harmony, PA which appeared in "Travels Through the United States of America" was reviewed at length in British magazines, and led to Robert Owen's relationship with the Society. Owen subsequently purchased the town of New Harmony, IN when the Society left there to establish Economy.

In its relationship with other communal sects, the Harmony Society was inspirational, offering practical advice and sometimes financial assistance to the many other sects with whom it communicated. Friendly relations were maintained with the Shakers, the Amana Society, and the Zoarites, with the Harmonists giving assistance in matters of industrial production. Loans were extended to the Hutterians in the Dakotas and the Ora Labora in Michigan. One ill-fated alliance was with the so-called Count Leon, who in 1831 convinced one third of the Harmonists to withdraw from the Society and establish a separate community under his rule, an event afterwards referred to as the Schism.

In sum, the Harmony Society provided a powerful example of communal life that was widely known and seminal in its impact in an era of political and economic experimentation. As Philadelphia economist Matthew Carey observed in The New Olive Branch of 1820, even before the Harmonists had established Economy, "The history of the world may be examined in vain for any instance of such rapid strides made by any body of men, wholly unaided by bounties, premiums, loans, or ammunities from government. The Harmonists were true practical economists."6 Such was

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the fascination the Society held for others.

On a regional and local scale, the Society also had wide-ranging impact. The Economy Hotel (no longer extant) served a large number of travellers, who stopped at this well-known spot along the Pittsburgh-Beaver Road. Many of the travellers' accounts were written by visitors to the hotel.

Investments which had regional impact include timbering in Warren County, where a large sawmill was in operation, and coal mining in Beaver County, where the Society owned nearly 1,000 acres and mined from the 1850s until 1880, shipping most of the coal west. The town of Beaver Falls, also in Beaver County, was laid out and promoted by building a bank and several factories, all financed by the Society. Geneva College is located at Beaver Falls due to the efforts of the Society. The Society operated the Harmony Brickworks and the Economy Planing Mill Company in Beaver Falls, both active c.1890. It invested in four other local railroads besides the Pittsburgh & Lake Erie.

The Society was particularly important to the economy of Pittsburgh, where it purchased machinery and goods it could not make itself (such as two steamboats it had built in the 1820s), conducted much of its banking, figured in local politics, and invested in various enterprises, one of which was the Pittsburgh Point Bridge Company of which Jacob Henrici was a director.

Debts accumulated in the Society's final decades, due to the demise of industry, mounting expenses, and some bad investments. John S. Duss, the last active Trustee, presided over a handful of remaining members, parlaying the Society's name and reputation into a lucrative career for himself as leader of the "Economy Band" in the 1890s, using a giant and dwarf from P.T. Barnum's circus as advertisig gimmicks. In 1903, he conducted at Madison Square Garden and also led the Metropolitan Opera House Orchestra on a tour of the West. All of this perpetuated the publicity the Harmony Society had always received, but in a weird and incongruous context. Duss resigned as Trustee in 1903 in favor of his wife. Two years later, Mrs. Duss formally dissolved the Society which then had only three living members. A subsequent lengthy and controversial legal battle resulted in the State of Pennsylvania "inheriting" the acreage and buildings of the present museum, Old Economy Village while the rest of the town was sold privately.

Since the dissolution of the Harmony Society, Economy has become part of the larger, 20th century industrial town that supplanted it,

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Ambridge. The restored museum complex provides an intellectual context for understanding the Harmony Society's beliefs and history. The Harmonist houses and other Society buildings outside the museum, encompassed by the National Historic Landmark, provide a more complete physical document of the Society and its way of life.

1. Arndt, Economy on the Ohio, p.xviii.
2. "The National Importance of Old Economy and the Value of its Restoration," unpublished report submitted by Dr. Cecil K. Byrd, Chairman, Indiana University; Dr. James H. Rodabaugh, Ohio Historical Society; and Dr. Clyde C. Walton, Illinois State Historical Society, August 15, 1957.
3. Arndt, George Rapp's Harmony Society, 1785-1847, pp.579-80.
4. Ibid, p.603.
5. Stotz, Early Architecture of Western Pennsylvania, p. 194.
6. Arndt, George Rapp's Harmony Society, 1785-1847, p.229.

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Bole, John A., The Harmony Society: A Chapter in German American Culture History (Philadelphia: Reprinted from German American Annals, II (1904), 1905.)

Fernandez, Kathleen M., "Communal Communications: Zoar's Letters to Harmony and Amana," paper. Ms. Fernandez is curator of Zoar Village State Memorial.

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Reibel, Daniel B., "Unlikely Capitalists: Harmonists as Textile Manufacturers," Pennsylvania Heritage magazine, Vol. 10, No. 2, Spring 1984, pp.18-25.

Reibel, Daniel B., Walking Tour of Old Economy. (Ambridge: Old Economy, 1978.)

Smith, Eliza, "Economy, Pennsylvania: Planning and Practicality," unpublished paper, Cornell University, 1977 (paper on file at U.S. City Corporation.)

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Stotz, Charles M., Early Architecture of Western Pennsylvania. (New York, 1936), pp.

Stotz, Charles M., "Threshold of the Golden Kingdom: The Village of Economy and its Restoration," Winterthur Portfolio 8. (Charlottesville: University Press of Virginia, 1973), pp.133-169.

Original maps, in collection of Old Economy Village, Ambridge:

Map of the Land of the Harmony Society, 1858.

Map of Economy, PA, by Karl Mensch and J.S. Duss, 1889.

Map of Economy, Harmony Township. "The Property of the Harmony Society," undated. Gives German street names.

Map of the "Great New City of Economy," c.1905.

Map of Old Economy Museum, by Charles M. & Edward Stotz, Jr., 1943.

Harmonist architectural drawings on file at Pennsylvania Historical and Museum Commission Archives:

Floor plan and side elevation drawing of a fireplace and staircase for a house undated, OE.80.2.9

Great House, 06.72.17.15.

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Beginning on the west side of the district at the northeast corner of Route 65 and 13th Street, proceed east along the north side of 13th Street to a point opposite 98 13th Street. Crossing the street due south, follow the west and south property lines of 98 13th Street, continuing east in a straight line across Church Street to a point on the east side of the street. Proceed south to the southeast corner of 12th and Church Streets. Proceed due west across Church Street, and follow the south side of 12th Street to its intersection with Route 65. Follow the west and south property lines of 70 12th Street, and continue east along the south property lines of all the properties facing 12th Street, continuing to a point on the west side of Merchant Street. Proceed north along Merchant Street to a point opposite the south property line of 1198 Merchant Street. Crossing Merchant Street in a straight line, follow the south, east, and north property lines of 1198 Merchant Street, continuing west across Merchant Street to the northwest corner of Merchant and 12th Streets. Proceed north along the west side of Merchant Street to Wagner Street. Here the boundary crosses Wagner Street to include the Harmonist building at 1221 Merchant Street, and returns to the south side of Wagner Street. Proceed west along Wagner Street to a point opposite the east property line of 1216 Church Street. Crossing the street due north, follow the east property line of 1216 Church Street to the south property line of 272 13th Street. Proceed east along the south property lines of all the properties facing 13th Street, continuing east across Merchant Street, following the south property lines of all of the properties facing 13th Street to the southeast corner of the property of 336 13th Street. Follow the east side of this property north to 13th Street. Proceed west on the south side of 13th Street, crossing Merchant Street and then Church Street, to the southwest corner of 13th and Church Streets. Proceed north in a straight line across 13th Street, continuing north to a point opposite the north side of Creese Street. Here the boundary turns due east to include the property of St. John's Lutheran Church, with a jog to the south to include the Harmonist building at 273 13th Street. The boundary follows the east property line of the church to the south property line of 274 and 280 14th Street. Following their south and east property lines, continue north in a straight line across 14th Street to a point. Proceed east along the north side of 14th Street, crossing Merchant Street, to a point opposite 312 14th Street. Proceed due south across 14th Street and follow the west and south property lines of 312 14th Street, continuing east along the south property lines of those buildings facing 14th Street to the southeast corner of 324 14th Street. Follow the east and north property lines of this parcel, continuing west on 14th Street to a point opposite 317 14th Street. Proceed due north across 14th Street and follow the east and north property lines of 317 14th Street, continuing west along the south side of Boyleston Street,

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crossing Merchant and Church Streets, to the west side of Church Street. Proceed north along the west side of Church Street to a point opposite the south property line of 100 15th Street. Proceed east across Church Street in a straight line, continuing east along the south property lines of all the properties facing 15th Street to the southeast corner of 286 15th Street. Proceed north along its east property line, continuing north across 15th Street in a straight line to a point on the north side of the street. Proceed east along the north side of 15th Street, crossing Merchant Street, to the northeast corner of 15th and Merchant Streets. Proceed south across 15th Street in a straight line, continuing south along the east side of Merchant Street to the southwest corner of the property of 1412 Merchant Street. Follow the south and then the east property lines, continuing north along the east property lines of all of the properties facing Merchant Street, continuing across 15th Street in a straight line to the northeast corner of 1500 Merchant Street. Proceed due west, crossing Merchant Street, and follow the south side of Laughlin Street to a point opposite the west property line of 289 Laughlin Street. Proceed west in a straight line to the southwest corner of the property of 288 16th Street. Proceed east in a straight line along the south property lines of 288 and 296 16th Street to the west side of Merchant Street and proceed north to the corner of Merchant and 16th Streets. Here the boundary jogs north to include parcel #12-05-516 (no address), returns to the south side of 16th Street, and proceeds west along 16th Street across Church Street to the northwest corner of the property of 68 and 70 16th Street. Follow the west and south property lines of this parcel, continuing east along the south property lines of all of the properties facing 16th Street, crossing Church Street in a straight line to the east side of the street. Here the boundary follows the east side of Church Street to the southeast corner of Church and Laughlin Streets, with a jog to the west to include 1515 Church Street on the west side of the street. From the corner, proceed west across Church Street in a straight line, continuing west along the south side of Laughlin Street to the northwest corner of 75 15th Street. Follow the west property line south, continuing across 15th Street to a point on the south side of the street. Proceed west along 15th Street to the northwest corner of 70 15th Street. Follow the west property line to the north edge of the Old Economy Village property (parcel #12-01-301). Follow the property line west and then south to the point of origin.

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BOUNDARY JUSTIFICATION:

The boundaries of the historic district were selected to include all of the confirmed extant Harmonist buildings that are on their original sites and to exclude as many non-Harmonist buildings as possible. (Several Harmonist buildings within the district were moved from other sites.) The Harmonist buildings are defined as those built by or for the Harmonists during the period of the Society's existence at Economy, 1824-1905. Most of these buildings were constructed in the 1829-1840 period, but some date to the latter part of the 19th century when the Society was aging rapidly and required different types of buildings. Because the Harmonists built their community as an integrated whole, each confirmed Harmonist building retaining a basic level of integrity is considered contributing to the significance of the district.

The irregularity of the district boundary is due to the nature of post-Harmonist development. After 1905, much of the Harmony Society's property was sold to developers who were laying out the new adjacent steel town of Ambridge. Wagner, Creese, Boyleston, and Laughlin Streets were inserted between the existing Harmonist numbered streets, and the new lots were quickly filled with houses. Most of the Harmonist yard lots were also sold off, for houses, at this time. The result is a juxtaposition of two types of architecture: the nineteenth century buildings of the Harmonists, and the modest, early twentieth century workers' houses of Ambridge. The district boundary consequently extends, finger-like, to include the remaining Harmonist streetscapes (along with the non-contributing houses built between Harmonist ones) but exclude the post-1905 streetscapes.

A large vacant lot between Laughlin and 16th Streets north of Church Street has been included, because excluding it would mean leaving a group of three Harmonist houses at the northeast corner of this lot isolated from the rest of the district as a discontinuous group. Another vacant lot at the northwest corner of 12th and Merchant Streets has been included, in order that the contributing Harmonist house with excellent architectural integrity across Merchant Street (#1198) would be a contiguous part of the district.

The sites of three archaeological studies which have been undertaken in the district are located within the boundaries discussed here, two of them on the grounds of the museum in the vicinity of the Feast Hall and the Grotto, and a third on 13th Street.

Landscape features such as gardens, orchards, labyrinths, a deer park, etc. that were once part of the community are no longer extant, with the exception of the largely recreated garden of Old Economy Village. Other landscape features were located outside the proposed district on land that has now been densely developed for residential and commercial

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use, or within the district on land which has since been developed. The only significant landscape features remaining, then, are encompassed in the boundaries discussed here.

(Route 65)



- 1) Feast Hall
- 2) Granary
- 3) Cabinet Shop
- 4) Community Kitchen
- 5) Tailor Shop
- 6) Wine Cellar
- 7) Store
- 8) Baker House
- 9) Family Shed
- 10) Lenz House

- 11) Warehouse
- 12) Great House
- 13) Summer Kitchen
- 14) Carriage House
- 15) Garden Pavilion
- 16) Grotto
- 17) Bake Oven
- 18) Robertson House
- 19) Utility Shed
- 20) Maintenance Bui.
- 21) Waterpump, south
Maintenance Bu.
- 22) Waterpump, south
Great House
- 23) Greenhouse

NON-CONTRIBUTING;
ALL OTHERS ARE
KEY OR CONTRIBUTING

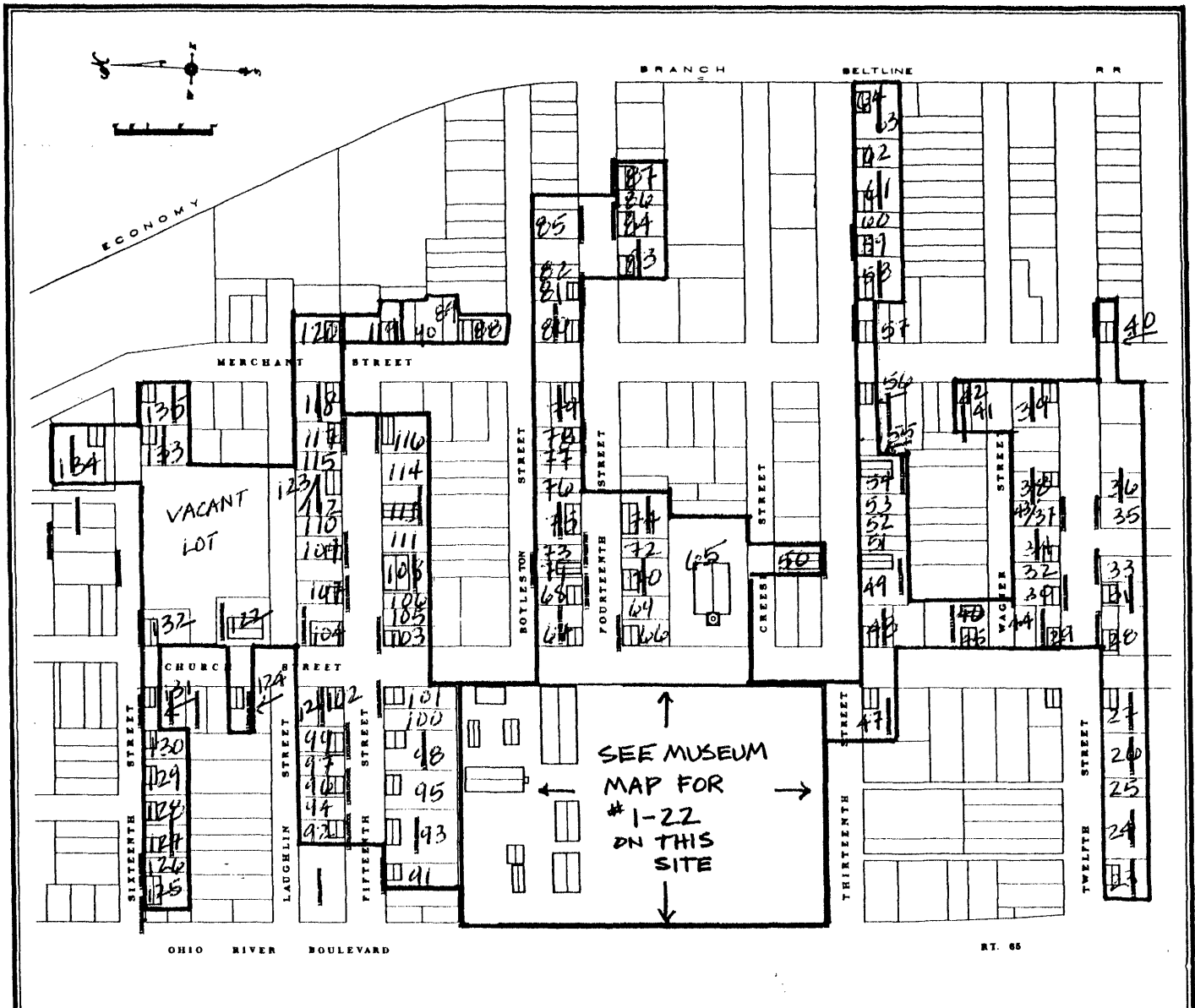
OLD ECONOMY VILLAGE

BRIDGE
ALMOND HAVEN

(MUSEUM COMPLEX)

7-a

Map 2

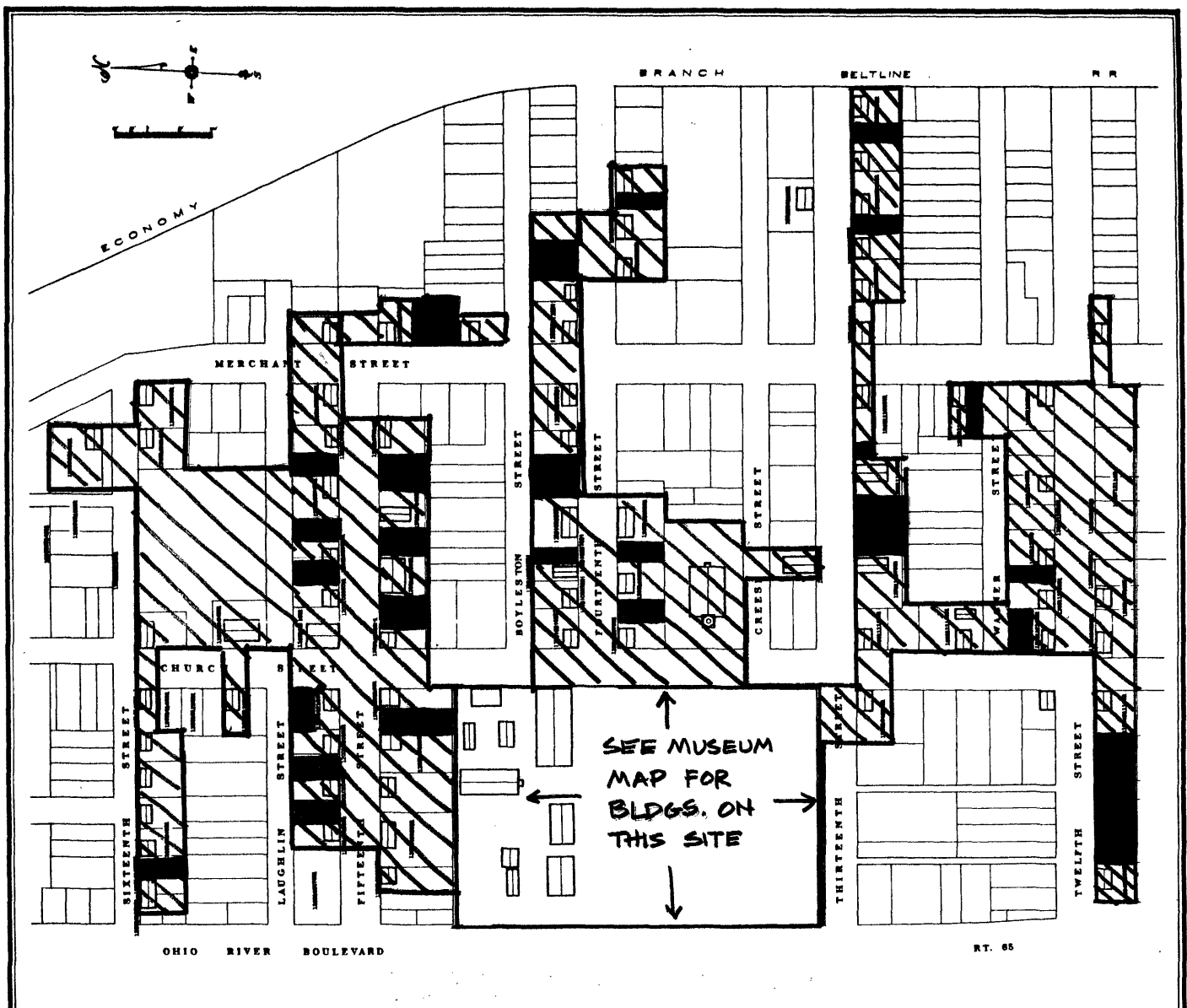


ECONOMY HISTORIC DISTRICT

BOROUGH OF AMBRIDGE, PENNSYLVANIA

DISTRICT BOUNDARIES AND SURVEY CODE NUMBERS



— DISTRICT BOUNDARY



ECONOMY HISTORIC DISTRICT

BOROUGH OF AMBRIDGE, PENNSYLVANIA

EVALUATION OF SIGNIFICANCE

-  Significant/Contributing
-  Intrusion (NON-CONTRIBUTING)

